Dancing Star

JUNE

15¢

E BALLET WITH A MILLION CUSTOMERS. . . ACROBATIC EQUIPMENT. . .
. FOR MEN ONLY. . . 'WE' NEW BALLROOM DANCE. . . DOUBLE EXPOSURE. . .

News Briefs

The Indonesian Government is paying the expenses for a troupe of all-Balinese dancers and musicians to fly to America to begin their first American tour. A complete native gamelan orchestra will accompany the dancers who start the tour with a four-week engagement in New York.

Sujata and Asoka are in New York to do a dance recital for Oumansky's Magic Ring.

$3,800 weekly is the price received by the Slavenska-Franklin Barn tour.

Starting July 7th and continuing through July 11th, at the Mason-Kahn Studios in San Francisco, James A. Rozanas will teach Acrobatic and Tumbling in graded sections. A special restricted section will be held for teachers only. Patricia Masonholder, 16 year old Central Amateur Athletic Union Tumbling Champion will be his demonstrator.

S. Hurok is in London (Apr.) to talk over terms with the Sadler's Wells Theatre management regarding the troupe's return engagement in the States for the 53-54 season. He will then go to Copenhagen to observe the Danish Ballet with the thought of signing them for a possible U.S. tour.

Rumora and Sisley, one of the newer dance teams were recently presented by the Mutual Improvement Association of Pittsburg in a dance concert. Technical advisors were LaVerne Guswiler and Ruth Lythe. The team is at present preparing a number of new works for their New England tour this summer.

Dancing Star

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ON THE COVER:

Mona Inglesby, Premiere Ballerina of the International Ballet Company of England from a scene in 'Swan Lake.' The Company may visit the U.S. this year, although as yet negotiations have not been settled.

PHOTO CREDIT:
Mona Inglesby by Fred Daniels.

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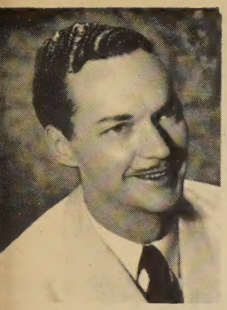

Dance Lines

by Gordon Keith

CONVENTION TIME

Convention time has rolled around once more...as it does every year. There are many reputable, long-established, dance teachers' organizations holding their Annual Conventions and Normal Schools throughout the the U.S. The ultimate choice of such a Convention or Normal School, lies with the individual...One thing is certain, however, any teacher worth his or her salt should make every effort to attend at least one dance teachers' organization in order to replenish the well of dance knowledge...

The material, prestige and self-confidence gained from attending these Annual events can not be measured in dollars and cents, alone...If you're a new teacher just starting out, ask any reputable dance teacher how he or she feels about belonging to one of the old-line dance teachers' organizations...

MISCELLANY

We have been thinking about discontinuing the cartoons which appear monthly in the DANCING STAR. But before we do, we should like to know how our readers feel about them. Won't you please drop us a post card...Just say: CARTOONS, yes if you want them to continue to appear) or no, if you would like us to do away with them. And may we thank each of you in advance for taking time out to let us know your own feelings in this matter...

....We recently received a beautiful brochure, loaded with excellent pictures and a wealth of information pertaining to a special summer course being held at the School of Ballet Repertory in New York City...

NEVER HAD A LESSON IN MY LIFE

Ha! Excuse us please whilst we bust a gusset...If we have any pet peeves (and we do) possibly one of our greatest is the dancer, guy or gal, who loudly proclaims that they've never had a dance lesson in their life...

Now, when we were young and full of unbridled theatrical ambitions, namely, dancing, it used to upset us no end (if you'll excuse the pun) when ever some hoofer would pop off, while we were taking a breather from our workout, that he never

(Concluded on page 22)

MODERN TAP TECHNIQUE

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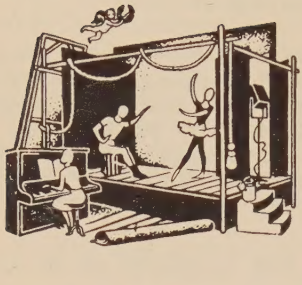

The Ballet With A Million Customers

by W. G. RAFFE

Ten years ago, in war-torn Britain, Mona Inglesby organized the International Ballet Company with the first show taking place in the Scottish city of Glasgow, in 1941. At this time there were no ballet companies playing London which afforded the International a great opportunity. Soon they came to London, playing the old Russian classics; and some new works, choreographed by the leading ballerina herself.

Adopting a firm policy of playing part of each year in London, but the larger part in touring, the Company established itself as the first favorite in many British cities--such as Belfast--where no ballet company had been seen at all over many years. The welcome gave a two-week period, which has often been repeated.

Recent enterprise of the International Ballet Companu led to experiments in suburban cinema. theatres. This opportunity, once more, was caused by defection in another direction. At the time of the 'great film finance' argument, Hollywood moguls decided not to supply Britain with any more films! Who should worry? Managers of the big cinemas approached Ballet companies, of whom International characteristically agreed to to take the risk. It was a winner. Stage dancing space, though wide, is shallow, and seldom has flying-space to hoist scenery.

Large, curious cinema audiences turned up as usual, found the movies absent, but took at once to live ballet--new to 95 out of every 100. When films were again available, no harm had been done. On the contrary, it had helped prepare film audiences for film ballet.

No small part of the success of *Red Shoes* came, in Britain, from this ballet enterprise that went to over a million theatre customers in a single year. In that film, was Moria Shearer, who had joined International, and there learned much of her stage work. In the company were other stars, many who have since left to join the revised Ballet Russe Company which is headed by Mona Inglesby. Miss Inglesby is the one leading ballerina in Britain to reveal a classical ballet style near to that of the famous Galina Ulyanova. This is due to many years tuition under Nicolai Sergueeff, former Regisseur-General of Maryinsky Theatre in Petersburg. He was the one man

(Concluded on page 21)

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE MASTERS OF CALIFORNIA met at the Bellevue Hotel, May 4th, in San Francisco. The teaching staff for the day included: Stanley Kahn, Tap; Guest teacher Margaret Tozier, Ballet and Gladys Blankenship, Ballroom.

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA held their regular meeting in May. Host and Hostess were Milo Marchetti and Jane Rickard. Chloe Call taught Ballroom; Margit Tarasoff, Ballet; Edith Davis, Novelty Tap. A volunteer period followed.

DANCE MASTERS OF MICHIGAN held a meeting at the Ricardeau Dance Studio in Detroit. A round table discussion was the primary interest, followed by a volunteer instruction program in the late afternoon.

WESTERN NEW YORK STATE COUNCIL OF DMA was held at Hotel Syracuse, in Syracuse, N.Y. John Smeltzar taught Baton Twirling; Oscar Hallenbeck, Rhythm and Musical Comedy Tap; Gertrude Hallenbeck, Advance Barre Work and a complete Ballet. Election of officers and a Ballroom Forum were included in the day's activities.

AMERICAN SOCIETY of TEACHERS of DANCING

Organized in 1879, the American Society is the oldest and one of the most distinguished dance societies in America. The ASTD will hold its annual conference-Convention as usual at the Hotel Astor in New York City from August 10-15 inclusive.

Aside from a material program of techniques and dances in Ballet, Modern, Spanish, Tap and, Ballroom for children and adults the Society offers an educational program, under the direction of Irene Tungate, which will include history of the dance, and lectures on the solving of dance productions for recital work on stage, radio, or TV. Among the distinguished speakers will be Mr. Raymond E. Nelson, President of Nelson Productions, Inc.

Mr. Nelson is producer-director of over 500 TV shows. He started in TV in 1943 as supervisor of TV for Mutual. He produced the first full length TV ballet, the first dance series of 26 weeks of various types of dancing, the first TV musicals, as well as a record of several thousand radio programs.

A few non-members are accepted to attend the Conference. Details may be had by writing: Miss Catharine M. McVeigh, 1604 Chestnut St., Philadelphia, Pa.

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TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

MEXICAN BALLET TROUPE TO TRAVEL

The 'Ballet Concerto de Mexico, a group of 22 dancers ranging in age from 17 to 25, will make its first out of the country tour beginning in May. The troupe is headed by Lupe Serrano, Cesar Bordes and Armida Herrara. Serrano and Herrara were formerly dancers with the Ballet Russe de Monte Carlo in the States. Cesar Bordes is the troupe's choreographer; he too was with the Ballet Russe and has appeared in Broadway Musicals.

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MERGER TALK...JUST TALK

While the Sadler's Wells Theatre Ballet grossed close to $2,000,000 on its recent 27-week U.S. tour, the Ballet Russe de Monte Carlo did not fair so well. Its reported loss was more than $60,000 for the season past. Ballet Theatre also went in the red over $100,000.

Some of the losses can be blamed on rising costs of touring, lack of new productions as well as competition from Sadler's Wells. For example: Ballet Russe had been set for San Francisco and nearby territory--the D F booking was cancelled and replaced with Sadler's Wells. The resulting situation has caused great concern for the 52-53 season.

It has been reported that Ballet Russe's backer, Julius Fleischmann, and head of Ballet Foundation, which sponsors Ballet Russe, talked with Lucia Chase, main backer and co-director of Ballet Theatre, with the suggestion that the two troupes might combine for the next season.

It is believed, however, that such an amalgamation for numerous reasons, is not likely to become a reality. In the meantime the heads of both companies are reported seeking commercial sponsors for their respective troupes.

JAN VEEN TO STAGE BALLETS

Jan Veen will stage two of his ballets in Buenos Aires this summer. Dancers will be members of an Argentine professional ballet company. Leading roles will be danced by Mr. Veen

(Continued on page 18)

TAP DANCE NOTATIONS...

by W. G. RAFFÉ

Tap dancing is one of the oldest forms of dancing. Tap has been used in many dance traditions and has much value today--both in education and for stage.

Obviously, it is impossible to tell all there is to tell about this form of dance in one brief article; however, should the requests warrant it, I would be happy to oblige with further articles on this subject.

Tap Dance belongs to any hard-floor system, it doesn't fit with dances on earth or sand or even ice. Tap began, so it would seem, in Greece, 600 B.C. when they had to lay hard stone floors for their wheat threshing. These ring floors (Homer tells of them in his Iliad) were selected places for treading out grain, done by mule or human feet.

The constant measure produced rhythms that accompanied chants. Thus were produced the basic modes of Greek dance, leather-shod feet on marble floors--the human treadmill in action, tap-tap-tap.

In England, as in Northern Europe, the wooden floor of the barn provoked similar rhythms of tap. In Africa, the women pounding the grain in stone mortars gives the rhythm; there also, the iron-smith clouting his anvil, found more tapping rhythms.

English Tap Dancing in Lancashire (where Charlie Chaplin learned it years back, when he was with the Fred Karno troupe) is done on the wooden table top. It is called Clog Dance. For many years it has been a great favorite with English music-hall audiences.

Too many dancers, however, leave Tap Dancing at a mere mechanical excellence. Tap can and should have an intelligent significance about it. Later on I should like to tell you about some unique variations in this form of dance.

The Camp Pendleton Marines have named lovely Joan Taylor their 'June in January' girl. Joan can be seen in Paramount's 'Warbonnet.' Incidentally, Miss Kane mentions Joan Taylor and her brother in this month's 'Diary of a Career Girl.'

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Double Exposure

At the El Rey burlesque theater in Oakland, Calif., the curtain went down on a comedy blackout just before midnight. The pit band played a tired tarantara. Two platinum blondes slipped past a battered dressing-room door and made their way on stage, seconds before the curtain went up. A spotlight poked through the darkness, past the hunched figures of high-school kids, soldiers, sailors, elderly men, and a few youths and their awed dates.

As the band swung into "Me and My Shadow," the blondes, obviously twins, wheeled around the stage. One wore a transparent white net gown and a G-string; the other wore a wispy black net bra and black net tights. They were "The Navarre Twins! Double Exposure! Direct From Paris!" Actually, the one in white was Anita Roddy-Eden and the one in black was her sister, Juanita Roddy-Eden Patiño, the former Señora Juanita Patiño.

Back in 1940, Juanita, a brunette with a Southern accent and vague ambitions to become a dancer, was attending Sophie Wright's, a girls' school in New Orleans. So was Anita. They were attractive girls, excellent dancers, and popular with the boys. One evening, Juanita met a South American, Ramón Patiño, who was taking a business course at Tulane University. He was tall, dark, and—to the girls at Sophie Wright's—very glamorous. He and Juanita were married in Fort Lauderdale, Fla.

Money Brings Trouble: Although the family owned rice mills and sugar refineries in Cali, "Ramón did mostly nothing," Juanita recalled. They had 31 servants.

The Patiños had two children, Valerie and Ramón, but there was discord between them. "I left him on Jan. 4, 1948. Patiño had agreed that if I signed a document relinquishing all rights to his money he would let me and the kids leave the country. But at the airport we were met by soldiers with bayonets . . . Patiño had changed his mind." For 40 days, Juanita and her two children were locked in a hotel room with six guards outside. Then on the night of a carnival, she gave the guards two bottles of rum spiked with sleeping pills and escaped with a lawyer friend.

"We headed south through Colombia. I changed clothes with an old Indian woman and disguised myself as an Indian. I rubbed coffee on my face. The kids were filthy anyway. We slept on the ground. We crossed the Magdalena River on a raft. We walked through jungle. It took us fourteen days." Finally, she said, they caught a plane to Ipiales, where they were recognized by police, who had been alerted by Patiño.

Juanita: No bumps or grinds

While their guide tangled with the officers, Juanita "threw the children into a taxi, pulled a gun on the driver, and told him he had to get us to Ecuador. He said a woman and babies couldn't make it . . . [but] he took us to two Indian guides who took us through mountains and mud for three days. At Quito, Am-

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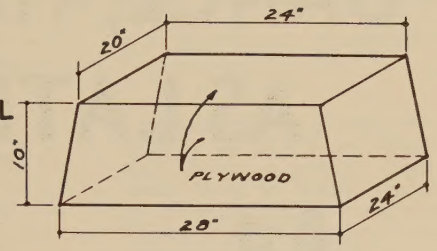
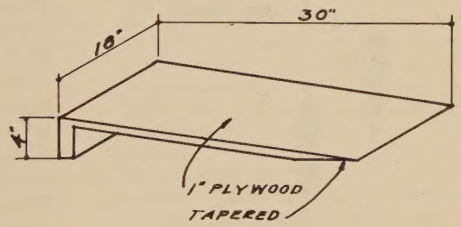
ACROBATIC EQUIPMENT

BACK BEND PEDESTAL



TAKE-OFF BOARD



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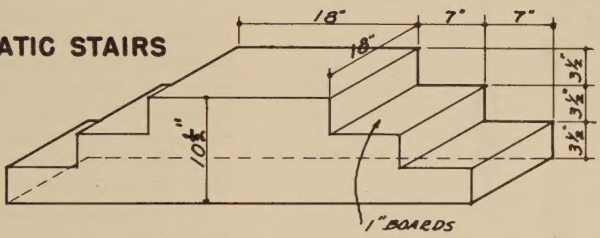

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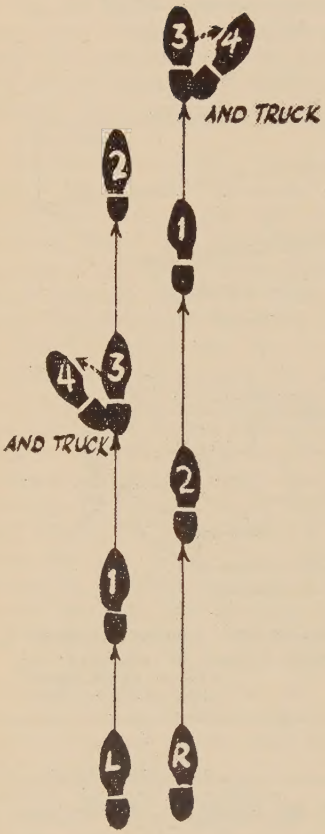
'WE,' NEW BALLROOM DANCE, HAILED AS LATEST



The "We" is as simple as A.B.C. You start dance from natural position, and on third step you "truck." Then comes two more in same stance, and another "truck." Variations are explained in photographs.

For the second time in San Diego history the term "We" may bring international fame to the city.

The first time, involved a young flier, Charles A. Lindbergh, who referred to his plane, Spirit of St. Louis, and himself as "We," after he flew the Atlantic Ocean. The plane was built here.

Now, a new ballroom creation called "We," promises to become a rage in light terpsichorean circles the world over, according to movie directors, dancing masters and amateur dancers who concluded a two-day session in El Cortez Hotel yesterday under auspices of Associated Dancing Masters of California.

The new dance was created by Eddie Gay, of North Hollywood, instructor of such stars as Jane Russell, Vera Ellen, Penny Singleton and Pinky Lee. Dancing enthusiasts of San Diego are largely responsible for the ballroom innovation.

"It has been known for some time," said Gay, "that the old steps were going stale as the newer generations got into ballroom dancing.

"Last year your own dancing instructor, Gladys Bowen, wrote me asking for a new ballroom creation that would appeal to teenagers. "We" is the result. It took nearly a year to work it out,

but certainly the satisfaction was worth the work. It's sweeping Southern California so fast that it could, in time, equal the popularity of those dancing epics, 'Charleston,' 'Big Apple,' 'Lambeth Walk,' Chicken Hop' and the 'Black Bottom.'"

BUILT ON 'TRUCKIN'

Basically, "We" is a combination of four steps, all built around "truckin'," Gay explained.

It can be started with either an "open" or "closed" stance between partners, and is performed in this sequence:

1—The "open." (Partners step out.)

2—"Strut." (Just what it means. You simply strut.)

3—"Walk-over." (Left foot right, or vice versa.)

4—"Pivot." (A half whirl, to left or right.)

5—Start all over again.

PLENTY OF SHAKE

The dance can be performed to any song involving 4-4 time, Gay said, and is fundamentally so simple that oldsters can dance it without worrying over brittle bones or short wind.

On the other hand, teenagers can "shake themselves to pieces with it," he said.

"The big thing about the dance step," he said, "is that anyone studying its diagram for a few seconds, can master it."

Gay and his wife, Margaret, his chief "demonstrator," plan to take the step to Chicago, when the Chicago National Dancings Masters holds its annual convention in August. Later, they will introduce the step in New York, and still later in Mexico City. He is a cousin of Gonzalo Santos, former governor of the Mexican State of San Luis Potosi, a candidate for the presidency of Mexico in 1953.

Girl Seen on TV Gets Film Chance

By TOM E. DANSON

HOLLYWOOD—Today we have a story about a Long Beach girl that takes a switch from the usual way of being discovered by a movie studio talent scout. Minka Zorka, of Slavic descent with brown eyes and blue-black hair, carries around with her a figure that could put the best Esquire girl to shame. Her beauty is a natural eye-stopper which just couldn't be passed by the camera crew and Dick Lane during the weekly wrestling matches in the Long Beach Municipal Auditorium, so instead of the usual long shots of the crowd, Tviewers would frequently see close-ups of this gal, always found in the front row during the grunt and groan sessions.

Soon, fan mail began coming into the KTLA office, asking about her identity. One letter in particular interested Minka, as this one requested an interview with a movie studio, which in turn led to a part in the Columbia picture "Magic Carpet" in Cinecolor.

The picture, which has not been released, is Minka's first attempt along this line, and there is every indication that more will follow.

She was downed by polio when 5 years old in her home town of Milwaukee, and astounded doctors by learning to walk again. Better than that, she studied Oriental dancing and now is considered one of the tops in this field.

Reprinted from the Long Beach PRESS-TELEGRAM by permission.

"DIARY of a: CAREER GIRL"

Peachie Kane

This is the 5th installment of an actual day by day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Community Playhouse. (Copyright 1952 by Danstar Press.)

Sun. Oct. 28th

Went to 12 o'clock Mass with some of the kids and then to Sheetz for breakfast. Later I went to Los Angeles to meet Alice and the Bakers. It brought back a million memories of home. (Sounds like I've been away for years.) It was the first time I've really been homesick.

What a wonderful day! We spent the afternoon at the TV studio where I met the director and producer of the show. It was so interesting watching the technique used on TV. There wasn't a speck of temperament among the actors, and they were tired, too. I don't think the greatness of an artist is due to the amount of temperament he has but to his ability to conquer it. Tonite we saw the actual broadcast of the show. It was twice as interesting after having watched them rehearse.

Mr. Baker was surprised to learn how strict the Playhouse is about letting their students take part in outside shows. He had asked me about doing a show but I told him I would have to petition the board of directors first. Mr. Baker told me to keep on studying my dancing as it would be of great help to me later in my career. I am aware now, more than ever, just what dancing means to a theatrical career.

Mon. Oct. 29th

This A.M. was really something. It certainly is hard to throw oneself into an emotional scene like 'Desire Under The Elms' at 8:30 in the morning.

This afternoon all the girls were invited to a tea given by the 'Drama Club of Pasadena.' It was held in a palatial home in the Flintridge Hills and was a hat and glove affair with all the girls looking like fashion plates. We all had to give our names and tell where we were from and why we had come to the Playhouse. Mrs. Bryant, Dean of Women, had to explain that we had not been coached; as each recitation sounded like a commercial for the Pasadena Playhouse. But that's the way most of us feel about it.

Tues. Oct. 30th

This A.M. we rehearsed our scene once and were allowed to leave and study.

This afternoon we did our music project (written by one of the students). When we rehearsed it we thought it would be awful, as it was comedy and we just couldn't seem to get into it. But when we did it for the class

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they were completely broken up by it. They laughed so hard we even had trouble sustaining character.

Tonight everyone went to see 'Hasty Heart' at the Balcony Theatre, but me. I had too much to attend to. Dolores, my room mate, went with a boy she is very fond of. He's a writer and a fascinating person. I was glad he asked her (guess he's finally taken the hint). His name is Craig Alberts and his sister is Joan Taylor, the movie actress.

Wed. Oct. 31st.

George Arvin is beginning to annoy me a great deal. He's a nice fellow but he 'crowds' me too much; hangs on too hard. I can't seem to make him understand that I belong to myself, and don't want to have to account to anyone but my folks for my activities. I feel sure that something is going to happen soon...I can feel it coming on.. It's the same feeling I always have when anyone gets serious.

Perhaps I'm terribly selfish, but I can't see giving up my career for someone elses. Some of these fellows seem to think that's the way it should be. They want someone to keep house for them and raise a family while they persue their art- I don't want to sound too bitter but I do think that's asking an awfully lot. Why must they want another career person, though? Why don't they look for someone who is interested only in a home? Right now, this is my main gripe. Perhaps, though, I shouldn't let it bother me...for as far as I'm concerned there's no danger of my even getting to the point where I have to make a choice. My choice was made a long time ago---but to convince others seems to be quite a problem...

Well, here it is, Halloween again. It doesn't seem so long ago that I dressed up in costume, expressing a secret desire to make-believe, and went

(continued on page 17)

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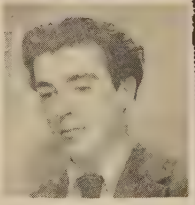

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Dance routine criticism...TV
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News and Personalities, etc.

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BALLET NEWSLETTER, Ludanor Court
Arundel Gardens, London, W.11. Eng.

TECHNIQUE and EMOTION
by James M. Forbes
(Continued from last month)

It is these postulates or basic principles which determine the *direction* of effort in dancing. It is these established fundamental rules of human movement in dancing which form the root of good Technique...the *guide* of every good teacher of the Theatrical Arts.

In our modern day of expression some have assumed the Dance to be an emotional medium of self-indulgence without technique...a medium in which the audience identifies to achieve its own gratifications. This regressive modification of the classic offers no Beauty, but is merely an emotional catharsis by which the dancer satisfies her needs, frustrations, and lower passions at the expense of artistic technical presentation. *But this is not Art.* It favors emotional release, but not Beauty. Beauty is only that which arises out of emotional feeling with added patterns of *directed* **fundamental efforts...patterns** extracted from the long historical study of human body forms and movement. Art was never meant to be therapeutic in the sense of 'animalistic' egocentric emotional discharge, but rather *socio-centrically* therapeutic in the sense of spiritual uplifting through which the audience can experience an unexplainable Joy...a Joy which instills appreciation of this art-filled world.

Let us keep the Art of Dance where it belongs: TECHNIQUE colored with EMOTION is the resulting work of *directed* effort and *feeling*. Art can only be *audience-oriented, never self-oriented.* Art is progressively evolutional, never regressively primordial. Art requires Form, Balance, and Emotion, not undirected, overemotional, muscular movement of archaic temperament. *Let us warm Technique with Emotion! Let us guide Emotion with Technique!* Let us Dance with Both...with Art..... and show the world the Beauty of bodily motion! *Never forsake Emotion when you Dance, but be sure to clothe these bare inner feelings with directed efforts or the apparel of Classic Fundamental Technique.*

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WANT TO STAY MARRIED, GENTLEMEN? THEN READ WHAT THE CHAMPIONS HAVE TO SAY ABOUT THIS UNIVERSAL SUBJECT..

Marge and Gower Champion, Hollywood's fast rising man and wife dance team, offers the following advice to help retard the ever increasing divorce rate:

'Husbands would do well to take their wives out dancing more often.'

'Why should romance stop after marriage?' Marge inquired. 'A boy and a girl dance their feet off when they're courting. As soon as they step before the preacher, they give up dancing entirely. It never occurs to them that dancing could be just as much fun after they're married.'

Gower continued: 'The most romantic thing a couple can do is dance. There's no other way they can get so close. To me, there isn't a nicer sight than a middle-aged couple enjoying themselves while dancing. I see no reason why a pair can't have fun on a dance floor, no matter how long they have been married'.

Like most dancers whose days are spent in dancing for a living, the Champions still like to go dancing on their free hours.

About attending public dances, Gower has this to say:

'...There are certain hazards. I like to dance in public like a normal individual. But often at parties we will start dancing and the other dancers will stand aside and expect us to go into some fancy routine.'

The Champions are greatly perturbed over the public's apparent lack of interest in ballroom dancing. They feel this is partially due to the scarcity of new dance crazes.

'...there have been no new dance crazes that have lasted,' Gower explains. 'Although a lot of people still square dance, it has faded as a fad. The Charleston didn't last very long. For another thing, you don't have the inspiration that Astaire and and Rogers created for ballroom dancing with their pictures. There are lots of good dancers on the screen today, but most of them dance alone, and their dancing is more the athletic type.'

Marge and Gower Champion in a scene from Paramount's 'Mr. Music.'

DANCE TEACHERS...

The pertinent information contained in the article, 'YOU OWE IT TO YOUR CHILD', should be read by the parents of every student and potential student of your school...

'YOU OWE IT TO YOUR CHILD' is a helpful means of orienting those enrolling in your school for the first time.

This brief, enlightening article answers such every day questions as:

"Is it all right if I give my child a few dance lessons just to see if he will like them?"

"Will I be expected to see that he practices?"

"What will dancing do for my child?"

"Should I let him discontinue his dancing lessons if he doesn't want to practice?"

These are but a few of the many questions answered in, 'YOU OWE IT TO YOUR CHILD'.

If you would like copies of this helpful article to give to the parents of *your* school, you may order them as follows:

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EFFEMINATE OUTLOOK ON BALLET OUTMODED SAYS de VALOIS...

Ninette de Valois, founder and director of Sadler's Wells Ballet and its sister troupe, the Sadler's Wells Theatre Ballet, has this to say about today's general attitude on ballet:

'The onetime effeminate, chichi attitude toward ballet is all finished. However, despite such successes as 'Red Shoes,' 'Tales of Hoffmann,' 'American in Paris,' etc., the problem of ballet in films hasn't been solved. Ballet is no good if you take it out of its medium. We're waiting for somebody to have an angle on it, before ballet is transferred successfully and artistically to films.'

Mme de Valois has been instrumental in introducing three four-act full evening ballets to the U.S.

'The one-act ballet has seen its day,' said Mme de Valois. 'More and more two and three-act ballets are due. People like the continuity of a whole evening of one ballet.

'We've had 40 years of one-act ballets. It will be a good swing back. There is too much dancing, for an audience to absorb it all. A ballet needs more time and leisure to unfold.'

Ninette de Valois says that she feels it unnecessary to continue to present new works constantly in an effort to attract new audiences, as is often done in America.

'We don't want that type of patron,' she added.

She feels that the traditional classical ballet has greater cultural interests than that of the more modern works.

(concluded on page 19)

Index Of Dance Schools

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CLASSIFIED ADS

FAMOUS EUROPEAN BALLET TEACHER and Choreographer, male, recently arrived in this country. Fifteen years with Pavlova as soloist and Ballet Master. Desires association with established ballet school or company, References exchanged. Write Box E, % Dancing Star, 376 Camden Ave., San Jose, California.

DIARY OF A CAREER GIRL
(from page 13)

trick-or-treating with the kids. Now, here I am in a college of Theatre Arts being prompted by that same urge, only finding the means of expression much less limited and the satisfaction much greater....

STUDIO NEWS

The 31st Annual 'Petit Carnival' by students of the Lillafrances Viles Dance Education Studios was held May 19th at the Hyde Park High School Auditorium.

The Fifth Annual Festival of Dancing by the Pupils of the Dancing Classes of The Barnard Memorial was held Apr. 18th at Whiton Hall, Dorchester, Mass.

Lita and Gabriel Cansino presented their Springtime Recital May 3rd at the California Club in San Francisco.

The Coralene Duane Studio will hold a recital at the Oakland auditorium, June 6th. Costumes by Dorothy Pickering, materials by Dance Art Co., San Francisco.

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TEACHERS & DANCERS IN THE NEWS
(Continued from page 6)

Ballets will be 'The Incredible Flutist' with music by, Walter Piston, commissioned by and performed at the Boston Pops Concerts conducted by Arthur Fiedler in Symphony Hall, and Hudson River Legend, Jan Veen's dramatization of Irving's Legend of Sleepy Hollow, with musical score by Joseph Wagner.

CALIFORNIAN CHOSEN ADJUDICATOR

Olga Ziceva, well-known Peninsula Ballet teacher has been appointed adjudicator of the dance division of the Greater Spokane Music and Dance Festival to be held in May. Students entering the contest will be rated and graded for scholarships and prizes.

A native of Moscow, Russia, Miss Ziceva studied ballet with A. Chudinoff of tne Imperial Russian Ballet. After coming to America she continued her training with Theodore Kosloff, Luigi Albertieri and Adolph Bolm.

Before a knee injury turned her to teaching, Miss Ziceva danced professionally in the Greenwich Village Follies and as soloist with the Chicago Civic Opera Ballet. She was also a member of the 'Seasons des Ballets Russe' company and had the lead in the operetta 'Lassie'.

Since 1934 Olga Ziceva has successfully conducted her Ballet school in San Mateo, Calif.

NEW BALLET DANCE TROUPE TO BARNSTORM....

The Slavanska-Franklin Co.. is the name of the newly formed troupe headed by Mia Slavanska and Frederic Franklin, with Alexandra Danilova as guest star, supported by a corps of eight dancers.

The dancers will probably play six barn dates in a repertoire of two programs alternating each week. In the fall the troupe will go on regular tour, while Danilova returns to her Dallas, Texas school.

BERATES CLASSICAL BALLET

Before the Revolution, Russians were supreme in the ballet world. Classic ballet in the great tradition was maintained in the Royal opera houses of St. Petersburg and Moscow during the days of the Czar on a plane unattainable by the balance of the world. However, in 1917 the Bolsheviks abolished the classic ballet as a decadent art form and for some 15 years allowed only propaganda dances on Soviet stages.

Eventually, even Moscow commissars began to realize that despite great performances by some of the world's best dancers the Soviet's ballet was sinking into insignificance. Then, in the middle thirties, the Kremlin relented and classic ballet was restored in a form more rigidly traditional than anywhere outside the USSR.

Last week (April '52) the pendulum began to swing back again. Igor Moessev, ballet master in the Moscow Literary Gazette berated the classic ballet and called for dances related to contemporary life. Said he:

'Why cannot our ballet tear itself from the vicious circle of fairy tale and romance? The endless revival and reworking of old ballets which does not always improve them is increasing the gap between ballet and reality... In the hothouse of ballet repertoire there still blooms the fairy tale and exotic themes which are far removed from our day.'

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"MAY I HAVE THE PLEASURE OF THIS DANCE?"
'Say no, you freckle-faced squirt.'
DANCING STARS
ATKINS

EFFEMINATE OUTLOOK ON BALLET OUTMODED
(continued from page 16)

'It's the nearest approach to tradition in the theatre,' Mme de Valois explained. 'It's very important for young dancers to have traditional ballets, like young actors with the classics, with Shakespeare. Dancers get a comparison of standards from the classics that they couldn't get in modern works.'

In comparing American and British dancers, Mme de Valois said: 'Your American dancers lean to personal virtuosity and and easy athletic approach. Ours have developed an impersonal lyric style.'

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A Bas Relief from the Follies Bergere Building at the San Francisco World's Fair.

Photographed by Bob Donnell whose profession is Crime Photography.

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-Bas relief reprinted through the courtesy of Bob Donnell and Frances Hatch Parks-

BALLET WITH A MILLION CUSTOMERS
(from page 4)

responsible for reproducing the Russian classics in England, which he did for Sadler's Wells; and then for International, which now performs the only authentic versions outside Russia.

Besides the Russian classics produced by Nicolai Sergeeff, the Company plays modern works; *Amoras* and *Planetomania*, a splendid version of the mediaeval morality play *Everyman* as well as other one-act ballets. The most recent new work by Algeranoff, *Love or Money*, after production in Leeds, appeared in the six-week season at the Royal Festival Hall in London, where International Ballet was chosen to present British Ballet for the 1951 Festival of Britain.

DOUBLE EXPOSURE
(from page 8)

bassador Simmons welcomed me. We flew to Miami and then to New York ... I went back to work. The children went to Georgia to live with my mother."

On July 16, 1951, Juanita's final divorce papers were granted in California. She was awarded $1,800 monthly support for the children, but hasn't received a cent. Last week in her dressing room at the El Rey theater, Juanita said: "I'm making good money doing this, better than I would singing. I'm not a stripper. I don't take off my bra. And no grinds or bumps. We've been touring since May 1951, playing mostly burlesque houses. It's rough, but it's a living."

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DANCE LINES
(from page 3)

had a lesson in his life...

After the first coating of naiveness had worn thin it didn't take us long to figure out that what these braggarts actually meant was that they had never *paid* for a lesson in their life. It stands to reason we told ourself, no one is ever *born dancing*. In fact, most of us even had to learn to walk.

The thing that brought on this sudden outburst, we might explain, was a panel of photos we came across in one of the leading newspapers in which Donald O'Connor was shown in various dance poses while below was printed in part...*no matter how intricate the steps...or by what names a dance master or choreographer might call them, they all come easily for Donald O'Connor...(Donald O'Connor)... modestly insists he has had no dancing background....*

We should like to hazard a guess at this point that D.O's press agent put the words in the young dancer's mouth. For we happen to know that D.O. has studied dancing from Louis da Pron, to mention only one.

A dancer's career is no different from that of a doctor or a lawyer in that he must study to get there, and continue to study in order to stay there.

Whether a dancer's lessons are paid for by himself, the motion picture studio, or merely chisled here and there (as is too often the case with the braggarts) the fact still remains that *no one--but no one*--was ever born dancing....

DANCING STAR, UNLIKE ANY OTHER DANCE PUBLICATION....

As most of you undoubtedly know by this time, we, on the staff of the DANCING STAR, oftimes print things most magazines in the dance realm would stay clear of. As has been stated before, we are not trying to pattern the DS after any other magazine. The DS is *an informal publication devoted to the art of dancing*. We feel the DS has a life and personality of its own. For this and other pertinent reasons we try to print whatever we feel is sincere, honest and of interest to the dance world at large...

And our advertisers, bless them, have never once attempted to interfere with our editorial policy...As for you, our readers, we want you to look upon the DS as your magazine, and to feel free at any time to write us, pro or con....

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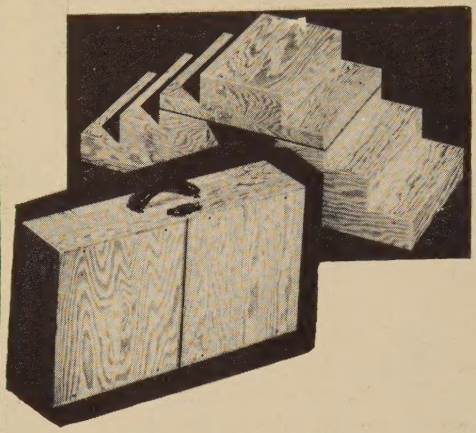

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